

# STAR TREK

"The City on the Edge of Forever"

Written by Harlan Ellison

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WRITER'S WORK DRAFT

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FADE IN:

1 ESTABLISHING SHOT - ANGLE IN SPACE

The USS ENTERPRISE hanging in mid-f.g. over a strange, silvery planet under a wan and dying red sun. CAMERA MOVES IN on ship and OVER this (and subsequent pantomime shots), we HEAR the VOICE of KIRK:

KIRK'S VOICE (OVER)

Ship's Log: star-date 3134.6. Our chronometers still run backward. We have followed the radiations to their planet-source here at the Rim of the Galaxy, but something else is happening...  
(beat)

When we left Earth each of the 450 crew-members of the Enterprise was checked out stable. But it's been two years--so much stress on them. We have continuous psych-probes, but we know some have been altered. Even some who may have gone sour: we can't know till the flaw shows up. And by then, it's too late...much too late...

While VOICE OVER carries, CAMERA MOVES IN on Enterprise smoothly till we

RAPID LAP-DISSOLVE TO:

2 INT. ENTERPRISE - BECKWITH'S CABIN - EXT. CLOSEUP

on a small, isometrically-shaped metal container as it is opened by a hand. VOICE OVER is heard (after beat) as we HOLD CLOSE on the lid of the box, opening with tambour doors, so the interior of the box rises and a strange DULL LIGHT FLOODS the FRAME. As the container opens, the black velvet interior slides up to reveal possibly half a dozen glowing jewels. They are faceted solids, but not stone; more like a hardened jelly that burns pulsing with an inner light: gold, blue, crimson, As KIRK'S VOICE OVER ends we hear:

LeBEQUE'S VOICE O.S.  
(trembling)

Beckwith, stop it! Give me one!

CAMERA PULLS BACK to MED. 2-SHOT showing LT/JG LeBEQUE, a French-Canadian with a strong face--a face now beaded with sweat, a face in torment--and another officer,

(CONTINUED)

CONTINUED:

RICHARD BECKWITH, a man whose face shows intelligence and --something else. Cunning, perhaps, or even subdued cruelty. Beckwith holds the pulsing Jewels in their container. He smiles unpleasantly as LeBeque stares transfixed by the Jewels. Beckwith, without moving, taunts him with them.'

BECKWITH

(conversationally)

Jewels of Sound. So expensive, so illegal. You want me to give you a dream-narcotic they've banned all through the Galaxy? Tsk-tsk, Lieutenant, how far you've fallen.

LeBEQUE

I won't beg, Beckwith.

BECKWITH

No? How long have you been my man, Lieutenant? How long hve you been hooked on the Jewels?

LeBeque's face tightens, his fists clench at his sides. He isn't a weak man, nor a toady. But Beckwith holds his life.

LeBEQUE

You gave me my first taste on Karkow, that was a year ago. One taste and I was addicted. I need one...stop playing with me.

Beckwith extends one, a golden Jewel. But as LeBeque reaches for it, Beckwith closes his fist, and the light is shut off. LeBeque gasps, winces, as though physically hurt. Then with his hand still extended, Beckwith gets down to business.

BECKWITH

(directorially)

I want to know about that planet out there. What the log says about valuable commodities. I'll want a landfall pass, and I'll want you to cover for me when I trade with the natives.

LeBEQUE

(amazed horror)

After the slaughter you caused on Harper Five, you'll do it again? If Kirk finds out--

BECKWITH

(chill steel)

He won't find out, will he, Lieutenant? If he does, you'll never hear these

(MORE)

(CONTINUED)



BECKWITH (CONT'D)

Jewels sing inside you again. I'm your only source, remember that.

( $\frac{1}{2}$  beat)

I'm coming back from this a rich man, and I'll never have to go to space again. Nobody's getting in my way, LeBeque: I want to live an elegant life, but that takes resources.

LeBEQUE

(it takes guts)

So you cheat aliens, get them hooked on illegal dream-narcotics, and steal what they could trade for cultural advances.

BECKWITH

Hooked like you, LeBeque. Hooked like you.

LeBEQUE

(bitterly)

Yeah, like me. And I'm already paying.

BECKWITH

(with finality)

But you'll pay a little more. Do I get what I want?

LeBeque nods slowly. Beckwith slowly opens his hand and the golden light shines. LeBeque grabs it quickly and swallows it. CAMERA HOLDS past Beckwith smiling knowingly at the Lt/Jg as a look of almost orgasmic pleasure crosses LeBeque's face.

3 REVERSE ANGLE - LeBEQUE'S POV - WHAT HE SEES

as shot THRU HIS EYES as Beckwith's face begins to shimmer with weird lights, like a Van deGraaf generator, like heat lightning off a rain-slick pavement. We HEAR the incredible MUSIC OF THE JEWELS as they reach through LeBeque's head: part electronics, part orchestral and something like a scream from a creature dying horribly. Everything goes OUT OF FOCUS as the LIGHTS collide and merge and swirl and dance in patterns of no-pattern, and for SEVERAL BEATS we SEE THRU the drug-drunken eyes of a man in the grip of an alien narcotic. The MUSIC RISES and the SCREAM BUILDS as Beckwith's face fades away with that damnable smile and everything blurs as we

COME BACK INTO FOCUS TO:

4 INT. BRIDGE - MED. CLOSE ON LeBEQUE

as everything leaves its fuzziness and we HEAR the VOICE

(CONTINUED)

of MR. SPOCK O.S. and we see LeBeque at a huge bank of ship's controls, knife-switches depressed, and a control bar in his hand, gauges oscillating wildly and all of them in the DANGER RED country. There is a frightening HIGH PIERCING WHINE of machinery stressing to implosion level that is the tail end of the SCREAM we have heard through the drug-vision. The FOCUS COMES SHARPER thru VOICE O.S.

SPOCK'S VOICE O.S.

(urgent but Spock-ish)

LeBeque! Damp that starboard unti,  
you're running in the red! You'll  
blow the entire drive! LeBeque!

And as CAMERA PULLS BACK we see LeBeque being dragged away from the controls by TWO CREWMEN as Spock dashes in to damp the power controls. The WHINE SUBSIDES RAPIDLY.

Spock whirls on LeBeque. He is as coldly furious as an alien without emotion can get. Menace in his voice.

SPOCK

You've been walking around this bridge  
like a man under water for two hours.  
If you're unwell, Mr. LeBeque, relieve  
yourself and leave the bridge.

LeBEQUE

(horrified)

T--two hours...oh God...

He shakes his head as thought to clear it, and then stumbles away, up the risers to the hatch which sighs open at his approach. He pauses for a beat at the portal, hand on the wall to steady himself as we HOLD FAST Spock who watches him with concern. He goes through the portal.

5 INT. CORRIDOR - CAMERA WITH LeBEQUE - AERIFLEX

as he passes down the passage, pausing for a moment to fight with himself, and the Aeriflex camera SQUIBS ABOUT his FACE showing us the self-loathing, the torment. Then he makes a decision that is visible in his expression and goes away from us as we

QUICK CUT TO:

6 INT. BECKWITH'S CABIN - ANOTHER ANGLE THAN SCENE 2

as LeBeques careens in through the portal. Beckwith looks up from some paperwork he's doing at a desk on which reels of tapes are held in place by bookends that are TWO HUGE FACETED BLOCKS OF GREEN CARNELIAN, prominent in the ANGLE of the SHOT.

(CONTINUED)

6

CONTINUED:

LeBEQUE

(shaking)

I'm done. I almost blew the ship.  
 Whatever Kirk wants to do with me,  
 I'll deserve it; but I'm turning  
 you in, Beckwith.

He whirls to leave as Beckwith leaps up from the desk, reaching for one of the blocks of carnelian.

7

INT CORRIDOR - AERIFLEX

CLOSE on LeBeque as he COMES TO CAMERA, hurrying. Beckwith seen over his shoulder, plunging after him, raising the block of carnelian as LeBeque passes out of FRAME and CAMERA HOLDS on Beckwith swinging the heavy weight. PAST HIM we see a PAIR OF CREWMEN (man and woman) coming around the corner as the SOUND of a heavy weight hitting something soft is HEARD O.S. and CAMERA ZOOMS IN on the FACE of the FEMALE CREW-MEMBER as she SCREAMS and we

HARD CUT TO:

8

LONG ANGLE DOWN ANOTHER CORRIDOR-- BLACK FRAME

as the BLACK FRAME becomes Beckwith dashing away from CAMERA IN PERSPECTIVE toward the Transporter Chamber. There is a GUARD on the portal, but Beckwith rushes INTO FRAME at such a breakneck pace--full out, dammit!-- that he is on the Guard, grabs his phaser rifle and smashes the man to the deck with the butt of it before the man can raise a hand to stop him. CAMERA WITH him as he plunges through the hatch and it closes behind him as CAMERA WHIP-PANS back down the corridor in the direction from which Beckwith came.

Around the bend in the corridor boils a throng of Enterprise personnel--led by CAPTAIN JAMES KIRK, Spock, YEOMAN JANICE RAND and DR. MCCOY--all ad-libbing "He came this way"... "Down there, the guard...". "Transporter chamber..." et al.

They dash TOWARD CAMERA and FRAME BLACK as CAMERA in AERIFLEX GOES WITH and FRAME OUT OF BLACK as they dash away from us. McCoy drops to one knee, to aid the Guard who lies twisted at an odd angle, possibly dead. Kirk and Spock try the hatch. Sealed from the other side. Yeoman Rand moves in between them with a phaser and begins to puddle the sealant as we HEAR the SOUND of the SHIP'S TRANSPORTER.

9

INT. TRANSPORTER CHAMBER - FULL SHOT

as they burst through the hatch. The Transporter is still glowing. On the floor the TRANSPORTER CHIEF, half-conscious, struggles to sit up. He points to the machine.

(CONTINUED)

CONTINUED:

TRANSPORTER CHIEF

(mumbling)

B--Beckwith...he went down...

KIRK

(tight, to Spock)

Fit out a patrol! Jump!

CAMERA HOLDS on Kirk as the crew rush everywhichway to equip a patrol to transport down after the killer. Kirk turns to stare at the still-glowing Transporter with its EERIE HUMMING as we see his concern and we

FADE OUT. .

END OF TEASER



ACT ONE

FADE IN:

10 EXT. PLANET - ESTABLISHING - DAY

CLOSE on booted tracks as CAMERA ANGLE WIDENS to show us the desolate face of the barren world. Silver-grey sands that take a good impression of the Beckwith tracks receding toward the horizon. Nothing else. No rise, no hill, no foliage, no break or relief from the sheer flat desolation of the terrain. As though some cosmic god had flicked an ash and it had grown into a world. A burnt-out ember of a sun hanging dolorously in the cadaverous sky. As we HOLD a beat on the empty panorama, we HEAR the VOICE of KIRK OVER:

KIRK'S VOICE OVER

Ship's Log: star-date 3134.8. This  
cinder, this empty death of a world.

~~This desolate nameless mote in the  
emptiest reaches between galaxies.~~

As these lines are SPOKEN OVER we see the tell-tale shimmering and coalescing that means crewmen from the Enterprise are materializing from the Transporter. As Kirk, Spock, Yeoman Rand, and THREE ENLISTED CREWMEN appear, VOICE OVER CONTINUES:

KIRK'S VOICE OVER

This is the source of the strange radiation that had our clocks running backward. How odd that Beckwith should choose this ghost of a world for his escape. I am transporting two shifts for patrol--Rand, Spock, myself, and six crewmen. We'll find him.

As these lines are SPOKEN OVER we see Spock indicating the tracks to Kirk, and pointing in the direction they vanish; we see Kirk deploying his crew-patrol in a search-pattern as they move forward. VOICE OVER CONTINUES as we

LAP-DISSOLVE THRU:

11 LONG SHOT - THE SCENE

patrol (now comprised of nine people: we have not seen the last three materialize, but Kirk has told us about it) moving across the wide empty face of the planet as VOICE OVER CONTINUES.

KIRK'S VOICE OVER

But something more important has us nervous. A world with a dying sun such as this...it should be frigid, without atmosphere...

(beat)

(CONTINUED)



11 CONTINUED:

CAMERA MOVES IN SLOWLY as VOICE OVER CONTINUES and the LAP CONTINUES THRU. (NOTE: we should see 3 scenes overlapping.)

KIRK'S VOICE OVER

(after beat)

BUT we But we aren't cold...and we can breathe.

CONTINUE SLOW LAP-DISSOLVE TO:

12 EXT. PLANET - ANOTHER ANGLE - MED. CLOSE SHOT

PAST Yeoman Janice Rand IN F.G. as she turns her head sharply to look just PAST CAMERA. A console is strapped on her, just below the bosom, and dials dot the face of the machine. A HUM grows stronger from machine.

RAND

(into camera)

Captain: there's the source of the radiation.

CAMERA PULLS BACK RAPIDLY to show Kirk, Spock and the rest just behind her, and as CAMERA FILLS we see the full landscape. Mountains on the horizon. Mountains that rise up into the sky, till they become vague and wispy. Rising straight out of the flat terrain like pilasters.

SPOCK

The tracks...straight for the mountains.

CAMERA MOVES BACK IN and TO THE LEFT to come in CLOSER on Kirk, and past him, as if they were miniatures right over his shoulder, the mountains, with a strange glittering on one far, distant peak.

KIRK

(almost dreamily)

Mr. Spock: do you see the city up there?

SPOCK'S VOICE O.S.

It's there, Captain.

CAMERA HOLDS as Kirk moves away toward the horizon and the others move with him. CAMERA HOLDS on the far distant view of that gleaming city, seen almost in opaque dimness as we

DISSOLVE TO:

13 PLATEAU OF THE GUARDIANS - LATER DAY - CLOSE SHOT

ON KIRK as he climbs up the last of what is obviously a rocky defile. The stones are a peculiar silvery material, with buried shimmers of light in them. As Kirk climbs up onto the plateau, CAMERA GOES WITH HIM as the ANGLE OPENS to show us bracing rock walls and niches all around us.

14

THE PLATEAU - ESTABLISHING SHOT - KIRK'S POV

PANNING SHOT from Kirk's immediate right, around the bowl of the plateau. Grey sky past the rock prominences, light and eerie mist that gives the entire area an ethereal look, niches up in the rock walls, boulders of the same bright substance here and there, on a higher peak but still quite faroff--the city, glittering like a hyper-sensitive's dream. And as the CAMERA PANS AROUND we see, for the first time, THE GUARDIANS OF FOREVER. The shot continues a beat and then CAMERA ZOOMS IN on them who, for that beat, had looked almost like part of the stone walls. But as CAMERA CLOSES in the ZOOM we see they are men. But such men as have never before been seen:

The instant impression is age. Old, terribly old, as old as time itself, as old as the dying sun overhead. Nine feet tall, grey-silver in tone, shapeless beneath the long white robes that reach to the mist-laden ground. They seem incredibly tall, not merely because they are a motionless nine feet in height, but because of their hair which rises up like mitered headpieces, because of the beards that hang down from their silent and ancient faces. Though only their heads show, they seem almost religious in tone; there is a vast dignity, an immense holiness about them. They do not move ever, and for a beat we suspect they may be stone.

15

CLOSING SHOT - WITH KIRK

as he moves toward them. They wait and watch, silently. Spock moves in behind, then the others, fanning out. One of the crewmen hefts his phaser, but without seemingly seeing him, Kirk makes a gentle motion with his hand, to lower the weapon. They move closer. Finally, after many beats.

KIRK

(with wonder)

Who are you?

1st GUARDIAN

(a voice of power)

We are the Guardians of Forever.

KIRK

You live in that city?

1st GUARDIAN

Since before your sun burned hot in space.  
Before your race was born.

SPOCK

This place is dead, empty. Why do you stay?

(CONTINUED)

15 CONTINUED:

1st GUARDIAN

Only on this world do the million pulse-flows of time and space merge. Only here do the flux lines of Forever meet.

(beat)

Only here can exist the gateway to the past, where the time vortex of the Ancients can work. Only here.

(beat)

And we were set to watch the time vortex, so many hundreds of centuries ago that even we do not have clear memories of it.

KIRK

The gateway to the past? A time machine?

1st GUARDIAN

Not a machine. A creation, a vortex.

Kirk is about to ask what they mean, but Spock--logical--cuts in.

16 ON SPOCK

SPOCK

Have you seen another man, dressed as we are?

1st GUARDIAN

What we see has already been, or is yet to be. No. No other like you.

CUT TO:

17 ROCKY NICHE - CLOSE PAST BECKWITH

past him hidden in a shadowy crevice, the phaser aimed at Kirk, listening. He looks around himself, trying to find a way out, but we see it is a cul-de-sac. The only escape route is past the Enterprise crewmen. He looks desperate but vicious, far from finished. KIRK'S VOICE CARRIES.

KIRK

There are legends in space. About you.

1st GUARDIAN

You are the first visitors we have had for twice two hundred thousand years.

18 ANGLE PAST KIRK IN F.G.

to the Guardians, the mist rising, the light changing.

(CONTINUED)

18 CONTINUED:

Kirk approaches another step. We can see something in him we have never seen before: wonder, absolute all-consuming wonder. He has found a key to the secrets of the universe that compel him. He is being filled to the top with amazement, and he leans forward almost like a child.

KIRK

I always thought stories about time machines were the drunkstuff of lab technicians when they'd had too much pure grain to drink.

1st GUARDIAN

That which is...is.

And he turns his head only infinitesimally. Kirk looks in the direction the Guardian has indicated, and his eyes open wide, delight and amazement and confusion and belief there.

19 THE TIME VORTEX - ESTABLISHING

Set in a tall, narrow rocky defile, it rises up, different to each who sees it. A pillar of flame, a shaft of light, a roiling brightness of smoke, whatever wonder you care to make of it, the obvious aspects are light, height and insubstantiality. Construct it as you choose. ~~Created out~~

1st GUARDIAN

(o.s.)

Pure matter. Built by a science man will not understand for a hundred thousand times the span of years he has already existed.

20 PAST GUARDIANS TO KIRK

and the others near him, wondering, listening.

KIRK

(awed)

And it's possible to go back...and forward...in time...?

1st GUARDIAN

All time, all space. They meet in this brightness, the vortex.

SPOCK

(very scientific)

Can you give us a demonstration? Is that possible?

(CONTINUED)



20 CONTINUED:

The Guardians' answer is oddly tinged with weariness and pleasure.

1st GUARDIAN

Time is weary for the craftsman who cannot demonstrate his craft. We have nothing to do but desire to show you. The past.

KIRK

Can you show us the past of any world?

There is the faintest possible nod of yes we can.

KIRK

(softly)

The past of Old Earth...please...

The Guardians look toward the pillar of light and as Kirk does so, the CAMERA SHOOTS PAST HIM. At first there is no change, but in a moment there is movement in the light... a thickening...a roiling like oil...like quicksilver mixed with smoke...and a scene begins to take FORM IN THE VORTEX. (Note: this, and other scenes in vortex will be MATTE INSERTS.)

21 CLOSE ON VORTEX - FEATURING MATTE INSERTS (STOCK)

A scene of primordial times; great saurians; a woolly mammoth; steaming prehistoric jungle; reality!

It FADES OUT to be replaced by:

A scene in the days of the Clipper ships; something typical of the period; reality!

It FADES OUT to be replaced by:

A scene of New York City in the time of the Depression, 1930-2.

(NOTE: At Director's discretion, INTERCUTS of the Earthmen marveling at this demonstration may be inserted.)

22 PAST BECKWITH TO VORTEX

as he watches with as much rapt attention as Kirk and his patrol. But the cunning is there, the arched brow and the faintly smiling mouth. The animal has sensed an avenue of escape, as we HEAR KIRK SAY:

KIRK

Could we go back, any of us...say, to this time, 1930 of Old Earth?

Beckwith strains for the answer.

## 23 UP-ANGLE ON GUARDIANS

SHOT FROM TILT they look immense, rising up, almost Messianic in tone, something reverential as they speak about their religion--time.

1st GUARDIAN

Yes, but it is not wise. Man and non-Man must live in their present or their future. But never in their past, save to learn lessons from it. Time can be dangerous. If passage back is effected, the voyager may add a new factor to the past, and thus change time, alter everything that happened from that point to the present...all through the universe.

## 24 SPOCK AND GUARDIANS PAST HIM

fascinated by the concepts, not the magic of it all.

SPOCK

Then time is not a constant. It isn't rigid?

1st GUARDIAN

Time is elastic. It will revert to its original shape when changes are minor. But when the change is life or death--when the sum of intelligence alters the balance--then the change can become permanent...and terrible.

SPOCK

Like changing the flow of a river.

1st GUARDIAN

A river, a wind, a flow, elastic. It makes no difference how you imagine it to yourself.

KIRK

How long has it been since anyone went--

1st GUARDIAN

We do not go back. We guard. For one hundred thousand years no one has gone back.

SPOCK

(to Kirk)

Captain, I understand now why we can breathe here, and why our chronometers turned backwards.

(CONTINUED)

24

CONTINUED:

The Time Vortex has been left set at 1930. While CAMERA DOES NOT dwell on it, whatever shot we enter, we should see the scene of the Depression back there, to remind us it's on.

KIRK

They've created a zone  
of no-time here.

SPOCK

Within the sphere of influence of  
the vortex time doesn't move. All  
through the rest of the universe it  
flows at its normal rate, but here--

KIRK

(softly)

If they can control time, how much simpler  
it must be for them to control the  
atmosphere.

1st GUARDIAN

There is wisdom that lesser species have  
not grasped. Perhaps you who call  
yourselves "men" will be next to guard  
all of time.

SPOCK

But if this is true...how old you are...  
if time does not move ~~at all here~~ at its  
normal rate here...how long have you  
been here to get as old as you are...

25

FULL SHOT - THE SCENE - AERIFLEX

But they have no time to ponder an answer, for at that moment Beckwith breaks from cover and makes a long run toward the time vortex. He is halfway there before they realize what is happening. Kirk and Spock plunge forward to stop him. Spock gets to him first, and knocks the phaser out of Beckwith's hands, but Beckwith slams Spock across the jaw and keeps going. He grabs Yeoman Janice Rand as a shield and roughhouses her in front of him, ever closer to the vortex. She half-turns and elbows him; he leaves her and Kirk reaches him just as he closes on the vortex. Kirk sees he is going for the vortex (from which the 1930's scene is gone, but which still flickers and glows so we know it is in operation) and makes a flying dive for him. But Beckwith does a little dance-step of broken-field maneuvering and flings himself forward. CAMERA WITH HIM as he dives headfirst into the vortex. There is the SOUND of a LOUD WHOOOSH! as space rushes to fill the vacuum where he has been, even as Kirk grabs up the phaser lying near him on the ground and fires at the vortex. A blast of coruscating energy hits the light pillar, but does nothing. The vortex is empty. Beckwith is gone.

26

WITH KIRK

as he crawls back to Spock, who is just rising. Yeoman Rand joins them, and the rest of the crew patrol.

KIRK  
(to Spock)

Are you--

SPOCK  
I'm undamaged, Captain.

Kirk looks at Janice Rand. She nods tightly that she's fine also. Then Kirk turns quickly, speaks to the Guardians.

KIRK  
He went back?

1st GUARDIAN  
(panic)  
Yes. The vortex was active. Your world,  
Old Earth.

KIRK  
But you said--

1st GUARDIAN  
All past history has been changed.

KIRK  
But how can that be...it all looks the  
same here?

1st GUARDIAN  
Yes, here. But from here outward, everything  
has been changed. It is another universe in  
which we stand.

SPOCK  
How has it been changed?

27 ANGLE ON GUARDIANS - CITY IN B.G.

high on that farther crag, the CITY BEGINS TO PULSE & GLOW. We SEE IT over the Guardians shoulders. One of the other two who have been bone-silent all through this action, suddenly begins to show animation. His body quivers ever so faintly under the robes, and his face makes a silent movement.

1st GUARDIAN  
The time-flow has been diverted. We  
are being summoned. The machines of  
the Ancients are registering traumas  
in time. We must return.

And THEY VANISH! The vortex dies out. Kirk et al alone.



28 TWO-SHOT - KIRK & SPOCK

with the crew patrol behind them. Yeoman Rand prominent.

KIRK

We have to get back to the ship.

SPOCK

(to Rand)

Yeoman. Signal Enterprise for Transporter pickup; give these coordinates.

RAND

Yes, sir.

She fiddles with the console, BLEEPs a signal.

KIRK

If they were right--if it's changed...

SPOCK

Conjecture has no merit.

KIRK

Yeoman, stay with us for the second shift. Send the enlisted men up first.

RAND

Yes, sir. Pickup commencing.

CAMERA ANGLE EXPANDS as the six enlisted men group together. They begin to shimmer as we have seen previously, then vanish.

RAND

Captain?

Kirk looks at her.

RAND (Cont.)

What's happened up there, sir?

KIRK

(distant)

Beckwith may have killed again...

DISSOLVE TO:

29 INT. TRANSPORTER CHAMBER - CLOSE ON KIRK & SPOCK

in the last stages of materialization. Rand behind them. As they appear corporeally, suddenly we see Kirk's face assume a BROAD EXPRESSION of disbelief and consternation. Rand's eyes widen in total confusion. Even Spock is momentarily set back. Rand gives a small YELP of anxiety.

30 REVERSE ANGLE - PAST KIRK IN EXT. F.G.

(NOTE: this must be shot past the three people in the Transporter to show the entire chamber before them.)

WHAT THEY SEE: the six enlisted men, herded into a corner, being held at bay by men and women with weapons totally unlike those used by the Enterprise crew. The captors are RENEGADES. Their dress is not regulation uniforms, but motley garb, each one wearing what he or she feels like. They are unkempt, and as vicious-looking as a crowd of free-booters can look. There are as many in the group as is needed to hold the Enterprise crew at bay.

In the forefront of the group stands the RENEGADE CAPTAIN whose evil nature is so evident on his face that no one could doubt for a moment that this man is the vilest scum of a million worlds. He has a weapon of extreme ugliness pointed at Kirk and Spock and Rand. His smile is the smile of an animal.

RENEGADE  
(with chill warmth)  
Welcome to The Condor.

HARD CUT TO:

31 CLOSE ON KIRK

his expression of--yes, possibly--fear and bewilderment and then dawning realization that he has, indeed, wandered helplessly into a world he never made. HOLD ON THAT thought as we

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 INT. TRANSPORTER CHAMBER - ESTABLISHING

the renegades holding the Enterprise patrol at bay. Kirk and Spock make a slight move, but guns come up, and they settle back. The Renegade Captain seems perplexed, but still a threat.

RENEGADE

Whoever you are, you shouldn't have  
come aboard.

33 CLOSE 2-SHOT - KIRK &amp; SPOCK (RAND IN B.G.)

Kirk's bewilderment has passed. He speaks in an undertone to Spock.

KIRK

He was right. Time's been altered.

SPOCK

Renegades.

KIRK

This isn't the Enterprise any more.

34 PAST RENEGADE CAPTAIN TO THEM

on the Transporter stage. Beside the Renegade is a TECHNICIAN who is operating the complex Transporter console.

RENEGADE

Now step down off that stage slowly.

35 SAME AS 33

Kirk frantically seeks an escape route. We see it in his face.

KIRK

(to Rand, softly)

Yeoman...give that console full feedback!

36 CLOSE ON JANICE RAND

as she hesitates a fractional beat to understand his order. Then CAMERA TILTS DOWN SLIGHTLY to show us the console and her still strapped on her, and her hands moving to two big calibrated knobs. She suddenly twists them as far as they will go. There is an ABRUPT PIERCING WHINE.

37 SAME AS 32 - AERIFLEX

as the Transporter console erupts in a shower of sparks and a WHAMMMM! and the Technician is thrown half across the room. The Renegade Captain and his men naturally turn with a start, and in that instant, Kirk leaps off the Transporter stage.

KIRK  
(yells)

Go!

And Spock joins him in a flying leap that carries him off the stage and onto the nearest renegade. The Enterprise crewmen begin punching, grabbing weapons. There is a pitched battle in the cramped confines of the Transporter chamber and the tactic resolves itself into forcing the remaining members of the Condor's crew out the hatch, and sealing it behind them. The final tally has one Enterprise crewman dead on the floor, and three Condor renegades in similar condition.

38 MEDIUM SHOT - KIRK PROMINENT

as several crewmen with phasers stand guard at the door, waiting for a counter-attack. Others gather around Kirk. Janice Rand is trying to pull her torn uniform around her. Spock has a cut on his cheek. He is bleeding yellow.

RAND  
Captain, where's the Enterprise crew?

KIRK  
Not here. Maybe nowhere.

SPOCK  
Logically, with time altered, they were possibly never born, or they've become those.  
(he jerks head in direction of the hatch and renegades)

KIRK  
There are 530 enemies out there.

CUT TO:

39 CORRIDOR OUTSIDE TRANSPORTER CHAMBER

as the Renegade Captain regroups.

RENEGADE  
Nimblex, Owstian, blast through that hatch!

Two renegades with weird hand-weapons move on the hatch, start to blast at it. The door gets smokey, smudgy.



40 INT. TRANSPORTER CHAMBER - ANOTHER ANGLE

CLOSE ON CREWMAN nearest hatch. He turns head sharply into CAMERA and speaks as FRAME OPENS to SHOW FULL SCENE.

CREWMAN

Cap'n, I feel heat. They're blasting.

SPOCK

(to Kirk)

There are too many variables to this problem.

KIRK

We have to change things back.

SPOCK

Then all the possibilities come back to a single course of action.

KIRK

(nods understanding)

Yeoman Rand...can you hold this chamber?

RAND

(unsure)

How long, sir?

KIRK

Indefinitely.

There is a beat of silence. Everyone knows what he means. She nods. Kirk looks at Spock.

KIRK

Let's get back.

They hasten to the Transporter stage, get on. Rand moves to the big control panel which her feedback exploded.

RAND

I'll have to cut in alternate circuits, Captain. My feedback burned out the central sources.

KIRK

Do your best, Yeoman.

As she works, rehooking circuits, moving hurriedly, Spock moves off his Transporter plate to Kirk's side.

41 EXT. CLOSE TWO-SHOT - KIRK & SPOCK

as Spock leans in, to speak so the crew won't hear him.

(CONTINUED)

41 CONTINUED:

SPOCK

They may not allow us to go back after Beckwith.

KIRK

They've got to.

SPOCK

Time is something sacred to them. They may not think as we do--that it should be changed back.

KIRK

(more insistent)

They've got to!

RAND'S VOICE O.S.

Ready, Captain. It's jerry-rigged, but it ought to hold.

KIRK

Energize!

42 ANGLE ON KIRK, SPOCK IN CHAMBER

The dematerialization EFFECT -- they become transparent...

RAND

Hurry back, we might not be here when you--

...they dissolve. A few faint sparkles fade. Empty chamber.

43 EXT. PLANET - THE PLATEAU

as we left it. The REMATERIALIZATION EFFECT occurs: first the sparkling, then the transparent outlines of bodies, then the solid appearance of Kirk and Mr. Spock. They look around and then the Guardians POP INTO EXISTENCE where they had stood before.

KIRK

Send us back. We'll get him.

1st GUARDIAN

There is a problem. Time cannot be doubled.

SPOCK

(grasps immediately)

You can't send us back to the precise time?

1st GUARDIAN

Before or after.

(CONTINUED)

KIRK

Earlier. We'll grab him when he comes through.

1st GUARDIAN

Warnings: his passage has caused only a temporary change.

SPOCK

If we bring him back, then the river resumes its natural course, everything goes back the way it was?

1st GUARDIAN

(nods)

But in each time-period there is a focal point. An object, a person, something that is indispensable to the normal flow of time. Unimportant otherwise, but as a catalyst...

KIRK

And if Beckwith tampers with it--time is changed permanently.

SPOCK

Will Beckwith know what this focal point is?

1st GUARDIAN

No, but the stresses of the time-flow will draw him to it. If he influences it, nothing can restore the shape of the past.

KIRK

Then how can we stop him?

1st GUARDIAN

(mystically)

Bring him back. He will seek that which must die, and give it life. Stop him.

KIRK

I don't understand. Can't you tell us more?

1st GUARDIAN

Blue it will be. Blue as the sky of Old Earth and clear as truth. And the sun will burn on it, and there is the key.

Kirk and Spock look at each other. The Guardians have obviously said all they can say. They nod resignation at one another, and turn to the time vortex, just as it flickers to life. They move toward it. Flames and light burgeon, and the SOUND of the vortex is HEARD.

## 44 ANGLE ON TIME VORTEX

as they step up to it, hesitate a beat, then step in. Flames leap up about them (or whatever SPECIAL EFFECT is employed) and they vanish. CAMERA PANS SMOOTHLY BACK to Guardians.

## 1st GUARDIAN

As night falls, they run like hunters,  
and for all our wisdom, we are helpless.

RIPPLE-DISSOLVE TO:

## 45 LIMBO

against the blackness, fluorescently-illuminated, Kirk and Mr. Spock, REVERSE-IMAGE as though they were negatives, hurtling toward CAMERA out of the dark, a sense of intense motion. They hurtle STRAIGHT FOR CAMERA and FRAME TO BLACK.

## 46 EXT. NEW YORK STREET - 1930 - LATE DAY - ESTABLISHING

a seamy, down-at-the-heels street; murky glass storefronts; automobiles of the period, but very few; prominent in the scene is a store with a large sign proclaiming:

CCC CAMPS -- SIGN UP HERE

and beside it another store with a sign that says FREE SOUP and a smaller sign with an arrow that says FORM A LINE. In front of these two shops there is a small group of men. They are in a line, and though we can only see six or seven shabby men in caps and shapeless coats outside on the sidewalk, the way they are queued up, with the line disappearing into the soup kitchen, we know there are many more in the crowd. On a scapbox between the two stores, a tall, wild-eyed man with a typical moustache of the time, dressed in the same shabby garb, holding an American flag on a pole, is haranguing the crowd. The penniless men listen to the ORATOR who is slowly inciting them to riot, as we SEE the sudden materialization of Kirk and Spock at the rear of the crowd. Kirk faces the Orator, but Spock is turned the other way, as though they had come through time turned-about.

## 47 CLOSE ON KIRK &amp; SPOCK

as they look around, startled and disoriented. They find each other, and there is wonder in their eyes. Not till this moment have they believed what the act of time-travel was really like. Now they turn to the Orator as he howls.

## ORATOR

What kind of a country is this, where  
men have to stand in bread lines just  
to fill their bellies? I'll tell you  
what kind...a country run by the  
foreigners! All the scum we let in  
(MORE)

(CONTINUED)



ORATOR (Cont'd.)

to take the food from our mouths, all the alien filth that pollutes our fine country. Here we are, skilled workers, and they want us to sign up for CCC camps. Civilian Conservation Corps, men--is that what we're gonna do? Work like coolies inna fields while these swine who can't even speak our language take the--

He CONTINUES UNDER as we CLOSE on Kirk and Spock. Spock looks at Kirk with disbelief.

SPOCK

Is this the heritage Earthmen brag about? This sickness?

KIRK

(disgusted)

This is what it's taken us five hundred years to crawl up from.

48 REVERSE ANGLE - ORATOR'S POV

as he sees Spock in the rear of the crowd. The fanaticism of his harangue is suddenly halted. He rises on tip-toe and suddenly points a finger.

ORATOR

There! There's one! There's one of them foreign trouble-makers. Whyn't we show him how we like his kind!

The crowd turns almost in a body, and there is a definite MURMUR THRU THE CROWD as they see Spock--an obvious alien though they have no idea how alien--who looks around uneasily. Kirk edges away with his phaser rifle, and we wonder for a beat if Kirk is possibly deserting his companion.

ORATOR

(hysterically)

They're the ones sending this country deeper into the Depression! They're the ones want your babies to die with swollen bodies, they're the ones...

But he doesn't need to finish. The crowd suddenly HOWLS and goes for Spock. Spock lays about with vigor, sending men sprawling. Kirk backs away. And then, he levels the phaser at a lamp-post, and with a ROAR the weapon goes off, disintegrating the lamp-post. The crowd falls back in horror. Spock and Kirk run like hell out of FRAME.

49  
thru  
55

EXT. NEW YORK STREETS - LATE DAY - MONTAGE

as they run. An attempt should be made in this sequence by use of CAMERA TILT and SMASH-CUT and LAP-DISSOLVE to give a tone of plunging disorientation. They are in another time, strictly speaking an alien world, and they are being pursued by a mob, though we need not show the mob. But by use of ERRATIC ANGLES (up from street-level; flashing past camera; down on them as they race by) with MUSIC OVER we can obtain a sense of phantasmagoria in seven shots:

DOWN A LONG EMPTY STREET OF ECHOING BUILDINGS

AROUND A CORNER AND AWAY FROM US

INTO AND DOWN THE LENGTH OF AN ALLEY KNOCKING OVER GARBAGE CANS IN THEIR WILD FLIGHT

STRAIGHT FOR US AS THEY JUMP TO CATCH

THE TOP OF A FENCE AND TENNESSEE-ROLL OVER IT

THROUGH A BACKYARD HUNG WITH WASH

KIRK GRABS SPOCK AND PULLS HIM INTO A BASEMENT ENTRANCE  
DOWN SOME STEPS TO A BASEMENT.

56 INT. BASEMENT - WITH SPOCK & KIRK

as they plunge through the darkness, their momentum carrying them all the way to the rear near a coal bin from which coal spills onto the basement floor itself. A furnace of the old stoke type. They slip behind it and slide down to sit with their backs against the wall as CAMERA CLOSSES ON THEM.

SPOCK

Barbarian world!

KIRK

They were hungry, and afraid.

SPOCK

As violent as any aborigine world we ever landed on.

KIRK

All right, we're safe now.

SPOCK

My race never had this. We went to space in peace. Earthmen came with all of this behind them.

KIRK

(aroused)

And that's why you hit space two hundred years after us!

(CONTINUED)

56

CONTINUED:

SPOCK

Try to tell me Earthmen uplifted my race. Tell me that, and use Beckwith as an example of nobility.

KIRK

I should have left you for the mob!

Spock is about to say something that borders on violence. He starts, stops, resumes his mask of imperturbable alien calm.

SPOCK

I won't fight with you.

Kirk simmers down. He chuckles.

KIRK

Mr. Spock. You're picking up dirty habits hanging around with Earthmen. Emotionalism.

SPOCK

(piqued, but not about to show it)

We have some immediate problems... Captain.

KIRK

(bemused)

You draw a certain amount of attention, Mr. Spock. We'll have to disguise you.

Spock says nothing, but there is a look of disgust on his face. He half turns away. Kirk rises.

KIRK

There's a line of clothes back there. I'll see if I can, uh, liberate some period costumes for us.

SPOCK

See if you can locate a ring to go through my nose.

Kirk smiles with amusement, and slips out of the basement as Spock settles back uneasily, looking around, and we

DISSOLVE TO:

57

INT. BASEMENT - ANOTHER ANGLE

ON SPOCK & KIRK now dressed in ill-fitting (NOTE: please please let these clothes not be tailor-made for them, it always looks phoney!) 1930s-style garb. They are buttoning the last buttons as we COME TO THEM.

(CONTINUED)

KIRK

We'd better get out of here.

JANITOR'S VOICE O.S.

What's your hurry, fellahs?

They turn sharply and in the dim light from the stairwell leading upstairs we see a man in overalls, a JANITOR, who is watching them.

KIRK

We were just going. It's cold out there.

The Janitor comes down toward them. He has a shovel in his hands, but though he holds it ready, there is nothing menacing about the pose. He is an older man, early fifties, with a friendly, open face. He approaches. Spock fades back a bit, letting shadows obscure him.

JANITOR

Oh, don't fret it none. I get a lot of bindlestiffs down here. You can hang around a while if you like, get the chill off.

KIRK

(uneasily)

No, we'd better be going.

They start past him and he turns to watch them.

JANITOR

Hey...Bo.

Kirk and Spock stop, turn around.

JANITOR

I need a couple of men to clean up the alley, sweep out the airshaft-- you know, tenants always dumping stuff down there.

(beat)

I'd be willing to let you bunk out down here in exchange. Give you some bedding.

Kirk and Spock look at each other.

KIRK

Well, that's kind of you, but...

JANITOR

Long as you didn't swipe nothing, it'd work out fine. You need a place, I need some help.

(CONTINUED)



57 CONTINUED: (2)

CAMERA MOVES IN PAST Janitor to CLOSE 2-SHOT of Kirk and Spock as Kirk looks at Spock and murmurs SOTTO VOCE:

KIRK

Worse than any barbarians...

HARD CUT TO:

58 INT. AIRWELL TENEMENT BLDG. - DAY - SPOCK & KIRK

They are sweeping up. Kirk lays down his broom and starts to wrestle a huge garbage can loaded with refuse toward a small dolly. Spock wears a stocking-cap, pulled down over his pointed ears. He shovels refuse into another can. He pauses, and wipes his perspiring forehead with his sleeve. He has been made up to faintly resemble a Chinese.

SPOCK

It seems dubious we will find the focal-point of this period, hidden away in a garbage dump.

KIRK

You don't make a half-bad Chinese laborer. They barely looked at you in the bar last night.

SPOCK

(not amused)

You have an amazing facility for picking up the local language patterns, Captain, but we don't seem much closer to getting Beckwith.

KIRK

He won't be coming through for another ten days.

SPOCK

And he might head right for that focal point blue as the sky with the sun burning on it.

KIRK

I'm going out to get a job today.

SPOCK

Perhaps I should do the same.

(CONTINUED)

58 CONTINUED:

KIRK  
Forget it. Too risky.

The Janitor emerges from the entrance to the basement.

JANITOR  
What's too risky...?

KIRK  
Uh, nothing...his going out for a job...

JANITOR  
Listen, these days, everybody's on the dodge. Least thing'll get a man pinched. Saw a stiff just last week got thrown in the pokey for tryin' to steal bread for his kids.  
(beat)  
What'd the Chinees do?

KIRK  
Some, uh, friends of his are in trouble...

As he says this we

CUT TO:

59 INSERT SHOT - TRANSPORTER ROOM ON ENTERPRISE

NOTE: this is intended as a shock-value shot, only a few frames in duration, almost subliminal in nature. It should be there, hold a scant beat, and be gone. Longer will be confusing. It is intended to link the Old Earth action with the imperativeness, the sense of moment, of action in the future. A jab in the eye, not a punch in the mouth.

The beleaguered Enterprise patrol as one of the crewmen wrenches open the door and Yeoman Rand fires a phaser through the instant-open hatch, at the Renegades, and the hatch--with its tell-tale burned spots--is thrust closed immediately by hand. The action takes place in only three or four beats and we

CUT BACK TO:

60 SAME AS 58 PRECISELY

as though we haven't lost a beat in the conversation, as though we have seen through the eyes of thought of Kirk or Spock, to the urgency of what they must do.

JANITOR  
Leave it t'me. I got a job down the street he can fill...

CUT TO:

## INT. RESTAURANT KITCHEN - ANGLE ON SPOCK

FRAME OBSCURED by a cloud of steam. As CAMERA PULLS BACK we see Mr. Spock, still wearing the stocking-cap pulled down over his ears, in an old-style button-down undershirt with the sleeves rolled up, industriously working over a double-sink of filthy dishes. As he works, we HEAR the VOICE of the COOK O.S.

COOK'S VOICE O.S.

Okay, Chineese No-Talk, time to quit!

Mr. Spock straightens up, with difficulty. His face is drenched with sweat, the front of his wool undershirt stained with a thousand kinds of refuse. He turns and CAMERA PANS WITH him as the Cook comes INTO FRAME.

COOK

Night shift comin' in, you can knock off.

Mr. Spock starts to leave, slowly, painfully, the way it feels after a day of boring, nauseating drudgery. He takes his seedy jacket from a peg near the sinks, and starts away as the Cook stops him.

COOK

Hey, Yellow Peril! Payday today, you been onna job a week, doncha even know when you collect?

Spock stops. There is an expression of infinite weariness there, and resignation. The Cook takes some money from his pocket.

COOK

Lessee now...fifteen cents an hour for ten hours a day...that's, uh, nine dollars and fifty for the week...

He starts to count it out. He hands it over to Spock and starts to put ~~it back~~ the rest of the money back in his pocket. Spock's hand snakes out quickly, and he grabs the Cook's wrist in a grip that is obviously painful. The Cook's face screws up in anguish and he bends a little to the angle of Spock's pressure. Then, in a very calm voice, Spock addresses him.

SPOCK

(matter-of-factly)

Ten dollars and fifty cents for the week. Seventy hours at fifteen cents an hour.

(CONTINUED)

61 CONTINUED:

COOK  
(in pain)  
Hey! Leggo you're gonna bust it.

SPOCK  
(calmly)  
Ten dollars and fifty cents...

COOK  
(real anguish)  
Okay, okay, ten, ten, anything you  
say...yeah, I figgered it wrong...

Spock releases him. The Cook rubs the wrist furiously.

COOK  
(continues)  
Jeez, you don't haveta ruin a stiff  
jus' cuz he misfigured somethin', do  
ya? Here's your lousy buck...

He hands Spock the extra dollar. Spock moves toward door.

COOK  
(shouts after)  
You sure learned to figger money  
pretty quick...an' you dint speak  
so good last wekk like that...you  
was just playin' dumb...

But Spock has slammed the door to the alley exit as we HOLD  
on the Cook and he says his last line.

DISSOLVE TO:

62 EXT. NEW YORK STREET - EVENING (DAY FOR NIGHT)

as Spock moves down the block out of the alley. CAMERA WITH HIM as he PASSES THRU FRAME. It is a typically-dressed 1930 scene, with enough people on the street to give an impression of a populated evening. Cars in the street, vendors with pushcarts, street lamps illuminating a stickball game. And on the corner, as Spock nears it, we see a crowd gathered. Not a large crowd, but enough bodies to indicate a sizeable small gathering. There is a woman on a tiny dais, there on the corner, and around her are several Salvation Army types (though not in Army uniforms) with bass drum, cornet, triangle and clarinet. She is speaking to the crowd as Spock draws abreast of them. We HEAR HER VOICE as he comes toward the group. The VOICE of SISTER EDITH KEELER, the voice of truth.

(CONTINUED)



62 CONTINUED:

We need an actress with a VOICE that is warm, mature and effective, that is absolutely necessary in this role.

EDITH

(to crowd)

Shadow and reality, my friends. That's the secret of getting through those bad times. Know what is, and what only seems to be. Hunger is real, and so is cold. But sadness is not.

Sister Edith KEELER is a young, possibly middle twenties, with a voice that is instantly arresting. (It was said of that famous radio announcer, Graham MacNamee, that anyone moving in a room in which there was a radio playing his program was compelled to stop. Sister Edith's voice has that same quality.) She is quite lovely. Not beautiful, but exciting, vibrant, truly alive. With no adolescence in her face but a kindness, a radiance. She wears a simple dress and over it she wears a blue cape fastened at her breast with a scatter pin in the shape of a sunburst. The cape is an attractive, though not gaudy, blue. The sunburst is not overly obvious at first.

EDITH

And it is the sadness that will kill you, that will ruin you. We all go to bed a little hungry every night, but it is possible to find peace in sleep knowing you have lived another day, and hurt no one doing it.

Spock is passing them now, and he turns with a nod of agreement as she says these words of profound truth.

63 CLOSE ANGLE ON SPOCK

His eyes widen as he sees something.

64 TIGHT ANGLE - SPOCK'S POV - WHAT HE SEES

ZOOM IN on Edith's cape as we HEAR in ECHO OVER the words of the Guardian.

VOICE OF GUARDIAN

(echo filter)

Blue it will be. Blue as the sky of old earth.

EDITH'S VOICE UNDER runs concurrently with this phantom sound.

EDITH

Love is only the absence of hate.

(CONTINUED)

64

CONTINUED:

CAMERA MOVES UP to her FACE as she says the preceding line while VOICE of GUARDIAN OVER continues.

VOICE OF GUARDIAN

(echo filter)

...and clear as truth. And the sun  
will burn on it...

as CAMERA MOVES DOWN OVER CAPE to the sunburst scatter pin.

65

CLOSE ON SPOCK

as his eyes widen with recognition of the focus point in this time era. And as we HOLD on Spock, he MOVES TOWARD HER in FRAME and we see revealed a placard that was obscured before, while the VOICE of the GUARDIAN ends its phantom reminder.

VOICE OF GUARDIAN

(echo filter)

...and there is the key.

And we HOLD on the edge of the crowd with SPOCK prominent and the placard whose message is simply:

Hear SISTER EDITH KEELER Speak.

SLOW FADE TO  
SOFT-FOCUS IRIS ON WORD "KEELER"  
AND  
FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

66 EXT. NEW YORK STREET - DAY

MED. SHOT on Sister Edith Keeler, selecting a few meager fruits and vegetables from a pushcart at the curb on the busy street we saw in 62, DIFFERENT ANGLE. CAMERA ZOOMS OUT to INCLUDE Spock and Kirk PROMINENT IN F.G., watching her from the security of an apartment entrance.

KIRK

You're certain?

SPOCK

The cloak was blue as the sky of Old Earth, fastened by a sunburst pin, and they said "there was the key". Her name is Kee-ler.

KIRK

An amazing coincidence.

SPOCK

There are no coincidences in time. The Guardian said Beckwith would be drawn to the focal-point. So were we. It was inevitable.

Edith moves away, waving gaily to the pushcart vendor who calls something bright and friendly after her. She moves down the sidewalk as CAMERA MOVES WITH HER even though HOLDING the Enterprise men in f.g. as their heads move to follow her passage. She stops to talk to two women, who seem bent under a burden of sorrow. They straighten and smile as she leaves them. She pauses to talk to a child sitting on the curb, playing with a cat. The child laughs. The CONVERSATION BETWEEN Kirk and Spock goes on OVER this.

KIRK

She seems such a pleasant girl.

SPOCK

She's a catalyst. Things will happen to time because of her.

KIRK

I wonder what things...?

SPOCK

Or what things won't happen. That isn't our concern. We have to stay with her. Beckwith will find her, and we'll find Beckwith.

EXT. TENEMENT - ANOTHER STREET - DAY

as Edith ENTERS FRAME and climbs the worn and sooty stoop and enters the building. CAMERA PULLS BACK to show Kirk and Spock standing beside a closed-up store with a GONE OUT OF BUSINESS sign on the soap-smeared front window.

SPOCK

This is where she came last night.  
She's in cubicle number eighteen.

KIRK

Apartment.

SPOCK

(shrugs)

Nomenclature.

KIRK

I'd probably better get an apartment here, if I can, if there's a vacancy.

SPOCK

Will I be able to live here? These people seem to have all sorts of irrational categories for who can live where. Ghettos? Is that right?

KIRK

( $\frac{1}{2}$  beat)

Yes, you can live here, too, but you'd better keep out of sight as much as possible. Find some place where you can keep an eye on the apartment without being seen.

SPOCK

He'll be coming through day after tomorrow.

KIRK

Will it take him as long to reach her as it took us?

SPOCK

(shrugs)

There's no way of knowing.

KIRK

It's incredible to think of Beckwith coming through hundreds of years, in a straight line to her, the day after tomorrow.

(CONTINUED)



67 CONTINUED:

SPOCK

We traveled the same line...

We SEE the special look Spock is giving his Captain, whose eyes are still on that building; a look that seems perplexed and a shadow of concerned, as he adds:

SPOCK

(murmurs)

...straight to her.

HOLD on SPOCK and KIRK each locked with secret thoughts as we

DISSOLVE TO:

68 EXT. ROOFTOP - NIGHT - HIGH ANGLE BOOM

DESCENDING TO Kirk and Spock, flat-out on the tenement roof, staring across an airshaft to a lit window, apartment eighteen. From time to time, Edith can be seen, moving back and forth. She SINGS a popular song of the period which can be HEARD UNDER. Kirk has just crawled in.

KIRK

Okay, go get some sleep. I'll spell you.

SPOCK

Is there anything to eat?

KIRK

I bought nine pounds of cabbage and asparagus. The grocer is beginning to look at me.

SPOCK

It's the only Earth food I can keep down. No hydroponics, no synthetics, my system needs youbash and keva...

KIRK

I can imagine how inconspicuous you'd be with purple keva juice running down your Chinese face. Stick with the asparagus.

SPOCK

She's keeping a regular schedule.

KIRK

(musing)

Mmmm. She's quite lovely, isn't she, Mr. Spock.

(CONTINUED)

68

CONTINUED:

There's that EXPRESSION of concern again. SPOCK in b.g. of FRAME with KIRK in f.g. watching that lit window.

SPOCK

This isn't an easy pursuit to begin with. Complications could make it impossible.

KIRK

(as if hearing him  
for the first time)

What?

SPOCK

I have a theory, Captain, that the easiest world for a spaceman to "go native" on--is his own world.

KIRK

Don't be ridiculous. The stakes are too high here.

SPOCK

(with meaning)

That was precisely my feeling.

He crawls away in the dark as Kirk looks after him for SEVERAL MEANINGFUL BEATS and then slowly looks back toward the brightness of the window, and Edith silhouetted, with her SONG on the ascendent. HOLD on Kirk, ambivalent.

DISSOLVE TO:

69

INT. TENEMENT - SHOT UP STAIRWELL - DAY

as Edith comes down TOWARD CAMERA brightly. There is joy in her movement, enthusiasm and spring in her step. A man could delight in this female, so very womanly and yet so self-possessed in her maturity. A VOICE O.S. halts her.

KIRK'S VOICE O.S.

Hello.

She is CLOSE TO CAMERA now and she pauses with her hand on the bannister, she looks back up the way she came and we see Kirk leaning over the bannister on the floor above. HOLD Edith CLOSE IN F.G. to Kirk in b.g. above her.

EDITH

Hello.

KIRK

(nervous beat)

I wanted to say hello.

(CONTINUED)

69: CONTINUED:

EDITH  
(amused)

And you do it very well. Would you like to try it again? Hello.

KIRK  
(grins widely)

I guess it was a pretty lame way to get to meet you.

EDITH  
On the contrary. It worked marvelously well. I'm Edith Keeler.

Kirk comes around the bannister, down the stairs to her as CAMERA FOLLOWS holding her in f.g.

KIRK  
I'm Jim Kirk. I just moved in. ~~and I saw you a couple of times~~

EDITH  
You have a very pleasant accent. Iowa?

KIRK  
Uh, Iowa. Yes, that's very good, most people don't catch it.

EDITH  
I have a good ear. From singing in church choir. You get to know pitch.

Now they stand beside each other.

KIRK  
(at a loss now)  
Well...

EDITH  
You're quite handsome.

KIRK  
(nonplused)  
Why, uh, thank you. And you're quite lovely.

EDITH  
Now that all that is out of the way, would you like to take a walk with me? I'm going to pick up some stolen merchandise.

Kirk is astonished. His expression tells us so. She notes.

EDITH  
(laughs)

Don't be bothered. I'm not a thief.  
Some young boys I know, well, they  
made a mistake. I talked to Lt.  
Gleeson at the precinct, and he said  
if the goods were returned--

KIRK  
(pleasured)

You do quite a lot of that sort of  
good work, don't you?

EDITH  
I try to keep busy.

KIRK  
Love to walk along with you.

71 REVERSE ANGLE

ON THEM as they move together toward the door to the tenement  
leading onto the street. They carry the FOREGOING DIALOGUE  
with them as they go. As they go out the door, CAMERA PANS  
SWIFTLY RIGHT to a mirror hanging on the wall, which gives us  
an ANGLED VIEW UP the stairwell. Spock is there, watching.

CUT TO:

72 LIMBO SHOT - KIRK & SPOCK

against blackness. Why? Because this conversation is as much  
inside their natures as out in the world. And played in  
close two-shot without recourse to sets or distractions, it  
will illuminate their characters more cleanly.

SPOCK  
You're my Captain, I can't tell you.

KIRK  
If I'm wrong I want to know.

SPOCK  
That's my opinion.

KIRK  
Why? It's necessary to be near her...  
we can't possibly know the precise moment  
Beckwith will find her.

SPOCK  
I don't think that's your reason.

KIRK  
Since when did you become a telepath?

(CONTINUED)



SPOCK

Empathy is not telepathy. I can feel it coming off you in waves...you're getting involved.

KIRK

I just want to find Beckwith.

SPOCK

Captain, fooling me is simple. Just give me the order, I'll change my opinion.

KIRK

(a bit sadly)

But...we talk, Mr. Spock. We sit and we talk about...everything.

SPOCK

She's a fine person.

KIRK

Listen: I've been on the move since I was old enough to ship on a wiper in one of the old chemical-fuel rockets. It's been time, Mr. Spock, a lot of time.

SPOCK

(understanding)

And the women you've known have been casual liaisons, with in the port cities and the pleasure planets. It's that way for every spacer, Captain.

KIRK

But this is something else. Total communication. I can say to her in the morning, "I bought a bad pair of shoes they're too tight," and not say anything more about it, till late at night, and then if I say, "I should have known better," she'll say, "We can try to stretch them a little."

(beat)

She knows, Mr. Spock. She understands--everything!

SPOCK

It can be a foolish thing, Captain. We're only phantoms here, we haven't even been born yet.

(CONTINUED)

KIRK

Why? Why does it have to end here--?

SPOCK

You can't change the past without changing the future...

They are speaking faster now, almost atop one another's words.

KIRK

Why can't I bring her back with me? She isn't important here, the way she feels, the goodness, the things she believes for the world, they aren't ready for it--

SPOCK

(suddenly)

She's going to die!

There is a shocked moment of silence.

SPOCK

(continues, softer)

The Guardian told us. We just didn't interpret it. But I've been running his words again in my mind.

KIRK

No.

SPOCK

(recites)

He will seek that which must die, and give it life. Stop him.

KIRK

I don't believe that...they didn't mean that at all. How could her death alter the course of history?

SPOCK

In a million ways. If she lived, she might give birth to a child that would become a dictator...

KIRK

That's all extrapolation, none of it real. You're guessing...

SPOCK

...in a few years this planet will have a war, a great war. What if her philosophy spread, and it kept America out of the war for a mere two years longer...

(MORE)

(CONTINUED)

72 CONTINUED: (3)

SPOCK (Cont'd.)

and in that time Germany perfected its atomic weapons? The outcome of the war would be reversed.

KIRK

That's insanity.

SPOCK

History, Captain. There are spools of records on the Enterprise. I've played them all...it's just one possibility.

(beat)

She has to die; history and time demand it.

KIRK

I don't want to think about it. Leave me alone.

SPOCK

I'll leave you alone, Captain--

(beat)

but time won't.

Their IMAGES BEGIN TO FADE into the blackness, like a light being turned slowly down, dimmer and dimmer, till all we see is the tormented face of Jim Kirk, in the mid-f.g.

FRAME TO BLACK.

73 EXT. NEW YORK STREET - NIGHT

BLACK FRAME becomes the back of Kirk, as he walks AWAY FROM CAMERA hand-in-hand with Edith Keeler. Street dressed for a Saturday night, people out on the sidewalk, cars passing, women leaning out of upstairs windows calling their kids to come in, men sitting on stoops talking, the activity, the life of the city, consistent with the image of the times. CAMERA GOES WITH THEM. As they pass a series of shops, we begin to HEAR MUSIC from one of them, a jaunty tune of the times, played on a raggy piano, being sung by one of those girls who sang from sheet-music in the Thirties. She is singing "Please". (Copyright 1932 by Famous Music Corp.)

Please lend your little ear to my pleas,  
Lend a ray of cheer to my pleas,  
Tell me that you love me too.  
Please let me hold you tight in my arms,  
I could find delight in your charms,  
Ev'ry night my whole life through.

As they pass the down-below-street-level music shop, Edith stops, turns and cocks her head to one side. CAMERA IN CLOSE. She smiles, rocks to the music. Kirk grins.

74

2-SHOT - KIRK &amp; EDITH

EDITH

Let's go down for a minute, Jim.  
We have time before I speak, and I  
love this song.

CAMERA PULLS BACK SLIGHTLY as Kirk nods agreement. Edith starts down the wrought iron stairs to the shop as Jim walks behind her. CAMERA BACK to give us FULL SHOT now. Edith slips. She starts to fall, Jim Kirk reaches out to catch her as CAMERA ZOOMS IN on his hand. Just before he could catch her arm, his hand closes, spastically.

75

FULL SHOT - ANOTHER ANGLE

as she falls down the stairs. CAMERA ZOOMS IN on Kirk's face. He let her fall. He remembered what he was there for. CAMERA ZOOMS BACK OUT and for a beat we think Edith may have died. But we see she is merely lying there bruised. CAMERA ZOOMS IN AGAIN on her face, as she looks at Jim with his clenched hand still extended. She seems to know he let her fall, and a confused, hurt expression crosses her face. CAMERA OUT AGAIN and Kirk rushes down to her, helps her up.

KIRK

(means it)

Are you all right?

EDITH

(slowly, mixed up)

Yes...I'm all right...Jim...

CAMERA HOLDS on their faces as Kirk turns away slightly and we see the torment in his expression...and the wonder on Edith's face.

DISSOLVE TO:

76

EXT. NEW YORK STREET - SAME SCENE AS 46 - DAY

the street with the CCC Camp shop and the bread line shop, now minus the lamp post Kirk vaporized with the phaser. But there is nothing happening in front of the two shops. The cars and trucks still roll, but very few people on the sidewalks. Kirk and Spock in XTREME F.G. MOVE INTO FRAME from opposite sides, looking at each other, then turn to stare at the street opposite. They form the left and right sides of the FRAME with the sliver of scene between them.

SPOCK

My computations could be wrong.

KIRK

Let's hope not.

(CONTINUED)



76. CONTINUED:

SPOCK  
Where's Miss Keeler?

KIRK  
At the Free Milk Kitchen. She'll be  
out of the way for at least two hours.

SPOCK  
(suddenly)  
There!

They BACK OUT OF FRAME so we have a FULL SHOT of the street opposite, and CAMERA MOVES IN so we see the brick wall and a sudden shimmering (NOT THE TRANSPORTER MATERIALIZATION EFFECT--ANOTHER.) as Beckwith abruptly becomes substantial, standing there looking around, trying to get oriented, still wearing his Enterprise garb. Then Kirk and Spock dash INTO FRAME from XTREME CLOSEUP so the FRAME IS BLACK for a beat as they race away from us.

77 REVERSE ANGLE - PAST BECKWITH - HIS POV

as he looks across the street and sees Spock and Kirk coming for him. He recognizes them instantly and turns first one way, then another, to run--but he doesn't know which way. Spock gets across the street, but as Kirk moves to follow, just a beat behind him, a huge beer truck rumbles down the street, and Kirk is cut off. Spock reaches Beckwith, who falls back against the brick wall, and raises a booted foot. He catches Spock in the stomach with the foot, and hurls him back. Then Beckwith rushes OUT OF FRAME RIGHT as the truck passes and Kirk reaches Spock. He helps him up. CAMERA ANGLE NARROWER now.

KIRK  
Which way?

SPOCK  
Toward the Milk Kitchen...

They tense, and race off down the street as we HOLD for

DISSOLVE TO:

78 INT. TENEMENT - SAME AS 69 - DAY

on the front door, as it opens and Kirk brings Edith Keeler in behind him. He is rushing her, holding her by the arm.

EDITH  
Jim...what is this?

(CONTINUED)

KIRK

You shouldn't be out there alone.

She pulls away, stands her ground. She's wearing the cape with the sunburst, but a different dress of the period.

EDITH

What in the world are you talking about? You come dashing into the Milk Kitchen and practically abscond with me! Now, Jim, I've got responsi--

Kirk moves to her, takes her lovely face in his hands, and if we are ever to see the inner man James Kirk, this is the moment. Gathered here in his hands is everything that means anything to him. Kirk is deeply in love.

KIRK

Edith, do you trust me?

EDITH

Jim...I...

KIRK

No, please, do you trust me?

EDITH

(looks down demurely)

I love you, Jim.

A stricture of pain/pleasure crosses his face. She does not see it. He tilts her face up and stares at her for a long moment, then kisses her. She clings to him. After a long beat they move apart a bit and CAMERA COMES CLOSER.

KIRK

Edith...

EDITH

Do you love me, Jim? It's the first time for me, so I don't know.

KIRK

Very much. More than anyone I've ever known. You've become very important to me.

EDITH

And you're afraid, Jim, what is it?

KIRK

It's nothing, I just want you to be--

He can't finish. She stares at him, with wonder.

as Mr. Spock appears. He is carrying a burlap parcel, quite long. It contains the phaser rifle, but we don't know it. He stops on the stairs. Kirk looks at him, and draws away from Edith. She looks, sees only a Chinese laborer. Spock watches them with silent understanding, then moves down the stairs and past them. He goes out.

KIRK

You'd better go upstairs. I have to go out for a while.

EDITH

(deeply troubled)

Jim, if it's anything you've done... some trouble...

KIRK

Nothing, Edith. I'll be back. Just stay in your room and keep the door locked.

EDITH

Please tell me, Jim!

He moves to the door, opens it, starts to go.

EDITH

(softly)

I love you, James Kirk.

CAMERA ON KIRK as he pauses, without turning, hearing her words. Then his jaw muscles tighten, and he goes out the door. HOLD ON HER staring after him.

80 EXT. STREET - ANGLE ON ALLEY - DAY

as Kirk passes, sees Spock waiting, the burlap-wrapped package still in his arms. He moves into the alley as CAMERA GOES WITH him. Spock is looking at him with a silent condemnation.

KIRK

Mr. Spock--

He stops. A silent bit of character flow. He knows how Spock feels about all this. But he can't defend himself.

SPOCK

Are they still alive in the Transporter Chamber, Captain?

KIRK

You don't understand. You're not--

(CONTINUED)

80

CONTINUED:

SPOCK

I'm not what, Captain? A human, subject to the pains and pleasures of love? No, I'm not. I'm merely concerned with saving the lives of the ones who trusted us.

KIRK

I can't let her die! I can't.

SPOCK

Then Beckwith wins. Time is changed.

Spock starts past him. Kirk grabs his arm. The package slips out of Spock's grasp, falls, and the phaser is revealed.

KIRK

You can't use that on Beckwith. We have to bring him back ali--

He stops, his eyes widen.

KIRK

(almost a whisper)

It wasn't for Beckwith, was it, Mr. Spock?

Spock stares at him. They stand there across a sudden abyss of conflicting interests. Spock says nothing. He gathers up the phaser, rewraps it and leaves the alley. CAMERA HOLDS on Kirk's expression of growing helplessness. He turns away abruptly as we

SMASH-CUT TO:

81 BACK STREET - DEAD NIGHT - ESTABLISHING

as Mr. Spock slips through shadows. There is a rustle of cloth behind him. He carries the phaser now. He turns suddenly, and Beckwith is there. The scuffle is only a moment in duration, with the two of them wrestling among wooden crates and cans of refuse. Spock falls, Beckwith grabs the phaser and dashes off with it. Spock follows as CAMERA IN AERIFLEX GOES WITH. Beckwith snaps off a shot, and Spock dives sideways to escape the lethal blast.

82 ON SPOCK

as he looks up from sidewalk and HEARS the SOUND of FOOTSTEPS RUNNING AWAY in the darkness. HOLD on his fixed expression which says time is growing deathly, inescapably short.

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

83 EXT. NEW YORK STREET - EVENING - ESTABLISHING

CLOSE ON a hand lettered placard that reads:

I FOUGHT AT VERDUN.

As CAMERA PULLS BACK we see the sign is hung around the neck of a legless cripple, hunkered down on his stumps on a wooden push-board that rolls on roller skate wheels. He has a tray of apples and pencils beside him. His cap is pulled down far over his eyes, and the beard stubble looks as though it nests a troupe of nits. A VOICE O.S. speaks to him just as a PAIR OF LEGS MOVES INTO FRAME. All we see are the legs.

KIRK'S VOICE O.S.

Are you Trooper?

TROOPER looks up with rheumy eyes. In that face is the true meaning of the worst social era America ever faced. He is a man destroyed. The light has gone out in the eyes, the mouth speaks a silent sadness. Disillusioned. He was the drummer boy who went to war, and came back to find no one needed him. He nods up at the unseen person.

TROOPER

Good apples, fellah. Pencils? I fought at Verdun.

KIRK'S VOICE O.S.

Someone told me to come see you.

TROOPER

(shakes his head as  
if to clear it)

I just sell apples and pencils.

KIRK'S VOICE O.S.

Perhaps it's time for you to diversify your wares.

TROOPER

Who are you?

Kirk hunkers down next to him on the filthy sidewalk. Trooper looks nervous about it.

KIRK

I'm just a Bo who needs some information.

TROOPER

I don't know much, 'cept there's nine guys on this block sellin' apples. Try them.

(CONTINUED)

KIRK

There's two bucks in it for a few words.

TROOPER

I din't do nothin'. I been right here sellin'--

KIRK

I'm not after you, mister, I want you to find out something for me...I was told you know everything that goes on in this neighborhood.

TROOPER

(warily)

How do I know you ain't crooked as a hairpin?

KIRK

Take a two dollar chance.

Trooper ponders a moment, licks his lips, nervously nods.

KIRK

A man wearing peculiar clothes.

TROOPER

What kind of clothes?

Kirk looks around (without being melodramatic) and pulls a parcel toward them. He opens it enough to show Trooper the Enterprise comet ensignia, the velour material, the bright color, so stark beside Trooper's own drab garb.

KIRK

He'd be carrying a...weapon.

TROOPER

What'dya want him for?

KIRK

For about two bucks.

TROOPER

Let's see it.

Kirk fishes out two crumpled dollar bills. Trooper touches them with an outstretched hand. But doesn't take them.

TROOPER

I s'pose I gotta find out before you give it to me.

(CONTINUED)

83 CONTINUED: (2)

Kirk gives him the two crumpled balls of money. Trooper is astonished. It is the first real life we've seen in his face.

KIRK

I think I can trust a man who fought at Verdun.

There is disbelief and a kind of grandeur in Trooper's face as he is confronted with dignity, trust and honesty. He nods firmly as Kirk rises, the legs MOVE OUT OF FRAME and Trooper watches him go. Then, determined, he gathers his wares and using two padded blocks of wood with hand-grips, he propels himself down the sidewalk on the roller skate platform as we

DISSOLVE TO:

84 INT. EDITH'S APARTMENT - KIRK & EDITH - NIGHT

a plain little room. Feminine touches, but nothing very elegant. She lives in the same simplicity of decency which she preaches. They are eating cake and having coffee, at a little square table covered with oilcloth. There is MUSIC OF THE PERIOD UNDER.

EDITH

Too rich?

KIRK

(preoccupied)

Pardon?

EDITH

The cake. Did I make it too rich?

KIRK

No, it's delicious. I've never tasted anything like it before.

EDITH

(surprised)

You've never tasted angel food cake before?

(beat)

Jim...?

KIRK

Yes?

EDITH

I'd like to ask you a great many questions. But I'm afraid you might give me answers.

(CONTINUED)

Kirk lays down his fork, gets up and walks to the window. He stares out at the night. She follows him in the shadowy room, stands behind him, barely touching.

EDITH

~~There are a~~ A skyful of stars.

KIRK

(softly)

You'll never know how many.

EDITH

Are you going away, Jim?

KIRK

Perhaps. I don't want to.

EDITH

It's that Chinese fellow, isn't it?

KIRK

In a way. I know him. And he knows me.

Edith turns him to her. She puts her arms around him, lays her head against his chest.

EDITH

All my life I've belonged to other people. I know things will be cleaner, happier, I try to tell them, so they'll wait, so they'll hope. But now, I--I don't belong to anyone. And I'm losing my own hope....Jim...

He holds her away for a moment, speaks earnestly.

KIRK

You're right. There are a million tomorrows. The one you believe in is the best one. I know.

EDITH

How do you know, Jim?

KIRK

(helplessly)

Because I love you, and I know.

A KNOCK on the DOOR. They stand a moment. Another KNOCK. Edith looks at Jim, he nods for her to open it. She goes to the door. It is Spock. She steps aside. He doesn't come in, just stares at Kirk. Kirk nods and walks past Edith. He turns for a beat to look at her, then follows Mr. Spock out. The door closes and we HOLD on EDITH.



85 INT. TENEMENT - HALLWAY - SPOCK & KIRK

CLOSE 2-SHOT in the dim hallway, one bulb glowing far down the passage.

SPOCK

The little man without legs was here.

KIRK

Beckwith?

SPOCK

He thinks so. Good chance.

KIRK

Where is he?

SPOCK

I have the address.

Kirk nods, and they go. Down the corridor as we

DISSOLVE TO:

86 EXT. NEW YORK STREET - ANGLE ON ALLEY MOUTH

REDRESS OF ALLEY SCENE 80. A group of SHADOWY MEN wait in the corners and behind crates. Trooper is there, as Kirk and Spock come upon the group. As they arrive, the burly men in the shadows turn to look and we catch their faces. The dregs. The gutter men. The outcasts. The strongarm types one sees on any skid row. We can almost smell the stench of sour rye and sweat. (Redressed extras from previous crowd scenes can be used here as the men will be seen in shadow only.)

TROOPER

He's back in there somewhere.

KIRK

Has he got the pha--the weapon?

TROOPER

If he has, he isn't using it.

SPOCK

(softly, to Kirk)

We can't let him kill anyone--the time flow--

Kirk nods understanding. He motions the street thugs back.

KIRK

Thanks. Now he's ours.

## 87 ANOTHER ANGLE - FULL SHOT

as the gutter men fade away into the night. Kirk and Spock start down the alley, holding close to the wall, half in crouch, moving stealthily.

## 88 WITH KIRK - AERIFLEX

CLOSE BEHIND HIM as the alley tilts and weaves in the FRAME. Across the alley, past Kirk, we can see Spock moving like a mountain cat, smooth as oil, silent. Suddenly, a garbage can comes clanging with NIGHT-SHATTERING IMPACT down on Spock, who is sideswiped by the can, and falls beneath it. AERIFLEX CAREEN-PANS UP-ANGLE to the low rooftop, and Beckwith framed against the night sky, the phaser leveled at Kirk. Spock is struggling with the garbage can as Kirk in f.g. looks up, sees Beckwith and realizes he is pinned against the wall and cannot escape.

## 89 ANGLE FROM BECKWITH

as he fires. A blur of movement from the alley mouth and Trooper is there, hurtling toward Kirk on his little cart. He hits Kirk dead-center and the Enterprise Captain is flung sidewise as the phaser blast lances out. Trooper is hit, and with a SHARP, SHORT SCREAM THAT CUTS OFF IN MID-NOTE he is gone.

## 90 WITH SPOCK - AERIFLEX

as he springs to his feet, grabs the garbage can, and with incredible strength hurls it toward Beckwith. The can strikes Beckwith and he falls, dropping the phaser into the alley where it shatters with a cascade of sparks, burning itself out. Beckwith clambers to his feet and vanishes over the rooftops. Spock stands a beat, watching, then goes to Kirk, who is rising. They look down at the power-blasted spot where Trooper was vaporized. The bricks are cleaved in half, the cement is sundered, and the cripple is gone. All that remains is one of the hand-pedalling devices with its raggedy grip.

SPOCK

Any death in this era that alters the sum of intelligence...alters time permanently.

KIRK

If he mattered in the time-flow.

SPOCK

Why did he do that for you?

KIRK

Because I gave him two dollars.

(beat)

Mr. Spock, you know history: where is Verdun?

(CONTINUED)

90 CONTINUED:

Spock does not answer. They stare down at the hand-grip left by Trooper and CAMERA RISES UP AWAY FROM THEM in the alley as we

DISSOLVE TO:

91 EXT. NEW YORK STREET - SAME AS 62 - DAY

Edith Keeler in her blue-as-the-sky cape with its sunburst, on her little dais, talking to a tiny crowd of half a dozen men and women.

EDITH

There are great times on their way.  
Days of gold and nights cool and  
sweet-smelling. This isn't the only  
happiness, this world turning under  
us. Look up tonight, see them all  
out there...see them burning, smiling...

CAMERA PANS RIGHT to a doorway where Kirk and Spock are standing beside one another, watching Edith from concealment. CAMERA CLOSE ON THEM, the street scene in b.g. with EDITH'S VOICE UNDER.

SPOCK

She speaks as though you've talked  
to her.

KIRK

(a little dead)

She doesn't know who we are.

SPOCK

Her ideas are years ahead of their  
time.

KIRK

Yes.

SPOCK

My race has a word for her kind of  
person: liira: open.

KIRK

Yes. That, too.

SPOCK

Captain...

Edith finishes, the crowd leaves at once, and Kirk does not even wait for Spock to complete his sentence. He steps out where she can see him.

92  
thru  
96

# SEQUENCE - SELECT BEST ANGLES

(NOTE: this sequence is the heart of the climax. It is imperative that the order of action, and the angles on closeups be tight and specific. No camerawork has been indicated here purposely, so the pace and layout of shots can be best developed by on-set choices.)

Spock moves away so Edith will not see him.

Edith comes to the curb with a smile, waving across to Kirk.

Kirk sees Beckwith emerging from a building. Beckwith does not see Kirk. The building is between Kirk and Spock where he has now moved.

A huge beer truck lumbers into the street as Edith steps off the curb. She doesn't see it.

Kirk and Beckwith and Spock see the truck as it bears down on Edith.

97  
thru  
103

# ANOTHER SEQUENCE - SLOW MOTION - NO SOUND

as though time--which is our primary subject here--were being silently stretched to the point of unbearability.

Beckwith starts toward the girl.

Kirk's face twists in anguish as he starts toward Beckwith to stop him from saving Edith's life. He stops, his hand closes on empty air as it did when she fell down the stairs. He cannot stop Beckwith! He will sacrifice everything for her.

Spock sees what is happening. He moves toward Beckwith.

The truck slips slowly, silently toward Edith.

Spock reaches Beckwith and grabs him in a body-lock that immobilizes him.

Kirk's mouth opens to scream.

Edith laughs a word at Kirk.

104

EXT. CLOSEUP KIRK.

105

EXT. CLOSEUP SPOCK.

106

EXT. CLOSEUP EDITH.

107

EXT. CLOSEUP THE TRUCK.

ALL IN SLOW-MOTION

CUT TO:

108

CLOSE ON KIRK - NORMAL SPEED

and HOLD HOLD HOLD on his face as we HEAR the SOUND of the TRUCK SCREECHING TO A HALT. As Kirk's face crumbles, we know what has happened.



. 109 ANOTHER CLOSE ON KIRK - IN LIMBO

SPECIAL EFFECT as his face RECEDES FROM CAMERA back and back and back as though it were falling into a bottomless pit, until it is barely a speck of tortured light against a blackness that becomes in

RIPPLE-DISSOLVE:

110 ANGLE IN SPACE - THE ENTERPRISE

as the speck of light that is Kirk's face becomes a star, one of many in an infinity of stars with the Enterprise against it. All of this INTERCUT in RIPPLE-LAP DISSOLVE so we get the impression of something happening to the warp and woof of space and time. The face of Kirk, the Enterprise, the stars, all OVERLAP as we

RIPPLE-DISSOLVE TO:

111 EXT. PLANET OF THE GUARDIANS - THE PLATEAU

as Kirk in EXTREME CLOSEUP emerges from the Time Vortex CAMERA PULLS BACK to FULL FRAME showing us his emergence from the pillar of light. Behind him comes Mr. Spock with Beckwith in a judo-like hold. Both Kirk and Spock are in 1930's garb, Beckwith still in his Enterprise uniform. The Guardians are there, waiting. The Time Vortex continues to make its distinctive SOUND, indicating it has not turned off.

1st GUARDIAN

Time has resumed its shape.

SPOCK

What of the death of the cripple?

1st GUARDIAN

He was negligible.

SPOCK

But he found Beckwith for us. He must have counted.

1st GUARDIAN

Not in the eternal flow, the greater river.

Kirk through all this, stands there as if stunned by the hammer. His face is dead. He cannot co-ordinate.

SPOCK

Everything is the same as before?

1st GUARDIAN

Everything.



## 112 CLOSER ON SPOCK &amp; BECKWITH

with the Time Vortex behind them, fairly close. Beckwith abruptly twists out of the grip Spock has on him, and without a moment's hesitation, flings himself back into the Time Vortex. Mr. Spock gives a strange HOWL of frustration--so uncharacteristic of him--and makes a move to follow, but at that instant the VORTEX GOES OFF. Spock whirls on the Guardians.

SPOCK

He went back! It was all for nothing!

1st GUARDIAN

No.

SPOCK

But he's in there, Old Earth.. 1930!

1st GUARDIAN

The vortex cannot be set for the same exact time twice. He has created a fracture and plunged into it.

SPOCK

Then where is he? Escaped?

1st GUARDIAN

Not this time. He wanted Forever. The vortex has given him Forever. Like the moebius strip that has no end, that curves back on itself eternally, he is locked in time.

SPOCK

Forever? He cannot escape?

1st GUARDIAN

His Forever will be in the heart of an exploding sun, a nova. He has named his own doom...

HARD CUT TO:

## 113 SPECIAL EFFECT - ON BECKWITH

as he materializes in the exploding, fiery heart of a supernova. We see him appear, scream in incredible anguish and then vanish...then reappear alive, scream as he dies again...and then vanish once more...reappear...scream...die...over and over and over as we

RAPID DISSOLVE TO:

as Kirk stares out at the stars through a port. (If there is no port in the cabin, dammit, build one! This is absolutely essential to this scene, and the tone of the climax!) He is now dressed in Enterprise uniform.

SPOCK'S VOICE O.S.

Co-ordinates from the bridge, Captain.

Kirk does not turn around. Spock moves INTO FRAME behind him.

SPOCK

Jim...

Kirk holds a beat, then slowly turns. The deadness in his eyes is there, then a small change in expression tells us he is startled.

KIRK

Mr. Spock...that's the first time you've ever called me anything but Captain.

SPOCK

(gently)

On my world the nights are very long. The sound of the silver birds against the sky are very sweet. My people know there is always time enough for everything. You'll come with me for a rest. You'll feel comfortable there.

KIRK

(hopelessly)

All the time in the world...

SPOCK

And filled with tomorrows.

KIRK

(a bitter smile)

He was negligible. He fought at Verdun, and he was negligible. And her...

SPOCK

No, she wasn't negligible.

KIRK

(simply; groping for understanding)

But...I loved her...

(CONTINUED)

114 CONTINUED:

SPOCK

No woman was ever loved as much, Jim.  
Because no woman was ever offered the  
universe for love.

Kirk looks at him. There is understanding in his face. A sadness he will never ever lose, because his loss is so great. But through friendship, caring, Spock has shown him understanding. His smile is in no way happy, but it shows resignation. He nods at Spock, and Spock goes. We HOLD several BEATS on Kirk staring out at the star-flecked distance as the SOUND of FULL AHEAD ALARMS RING through the Enterprise and the CAMERA MOVES SMOOTHLY IN PAST KIRK to FULL FRAME on the stars.

DISSOLVE TO:

115 EXT. SPACE - U.S.S. ENTERPRISE (STOCK)

as the ship speeds off into the darkness and we HOLD on the stars once more. The stars, like Kirk's love--eternal.

FADE OUT.

THE END